

# YLEEM

## Artists Using Science and Technology

Ylem Eyehunt: The primordial stuff out of which the universe emerged in the Big Bang

PO Box 749, Orinda CA 94543

Vol.10, No. 10 November 1990

**DIGITIZE THE WORLD** (a new life awaits you). **KLAS. TECHNOLOGY** is speeding ahead & are you following the information galactic horizons? Take technology apart and see what it really is! **REUSE EVERYTHING**. Make a sculpture out of polystyrene, computer plastic, metal, anything! Become a **TECHNO JUNKY**. Wear technology! **ANYONE** can wear OR BE ART. Exhibit on the street. Exhibit on yourself. Give your piece to Alan Jones's front door! Right of access to all data. **Abreast** artists! start **CYBER-TAGGING**. Don't be rude & talk to your fax machine. Work things out for yourself, go beyond current standards and values and make your own. Master **COMPUTERS** and you will have **HACKING POWER** over banks, governments, and the military through technology. **PSYCHOACTIVE DESIGNER FOODS**. Subversive cultures are starting to seep from the rotten foundations of our society - **CUT THEIR HYDRAULIC LINES**. Civilization destroys the world so **LET'S DIGITIZE** it and save the entire human society on **MAINFRAME LASER DISK**. All humans and the junk they produce will be sealed inside a huge computer. Forget the **HEAT** of your bodies. **FULL-ON BRAIN EXPERIENCES** await you inside a computer. Even have **SEX** with a computer. **INTERFACE!** Your true life aspirations are inhibited by the weak flesh of your body - **YOUR BODY IS A BURDEN**. It is simply dead. **METAMOR** can enhance it, **CYBORG IMPLANTS** bring you closer to true experience. **JACK IN** to neuro-circuits. Once all people, objects, senses, and experience are **DIGITIZED** onto laser disc (with backup copies) **THE REAL WORLD** can finally breathe a sigh of relief as man has disappeared forever. He has already tried to create his own environment, now the potential is here! **Drainic** life is no longer a valid lifestyle. **FULLY SYNTHESIZED** environments where **ALL PHYSICAL AND EMOTIONAL FEELINGS** can be **CHEMICALLY SIMULATED**. Soon it will be possible to **INJECT A BIOLOGICAL COMPUTER** to **PROGRAM YOUR BRAIN**, extend your life, anything. This is our **FUTURE**. You are your consciousness, don't let a physical existence fool you. Physical bodies are now superseded, **REPLACE YOUR BODY** with machine and computer components. And become **superhuman!** Self sufficient society, solar powered. We can now **VENTURE TO THE LIMITS OF THE COSMOS** because we are not bound by earthly dimensions. **CYBERNETICS** does not discriminate by look, race, disabilities, sex, species because it is **PURE BRAIN TO BRAIN COMMUNICATIONS**. Jack in your neurons to complete expression and communication of self. Be free of disease, fear, be totally efficient. **LEARN TECHNOLOGY**. **MODERN MAN'S AESTHETIC** is grounded in pre 20th century decorativeness and **OVER INTELLENT ART** theorizing. **THE NEW AESTHETIC** is **COMPUTER GENERATED «CYBER DATA»**. The **NEW SPECIES** are cyborgs, man/machines, precise superior flawless beings to house our consciousness and create a new world.

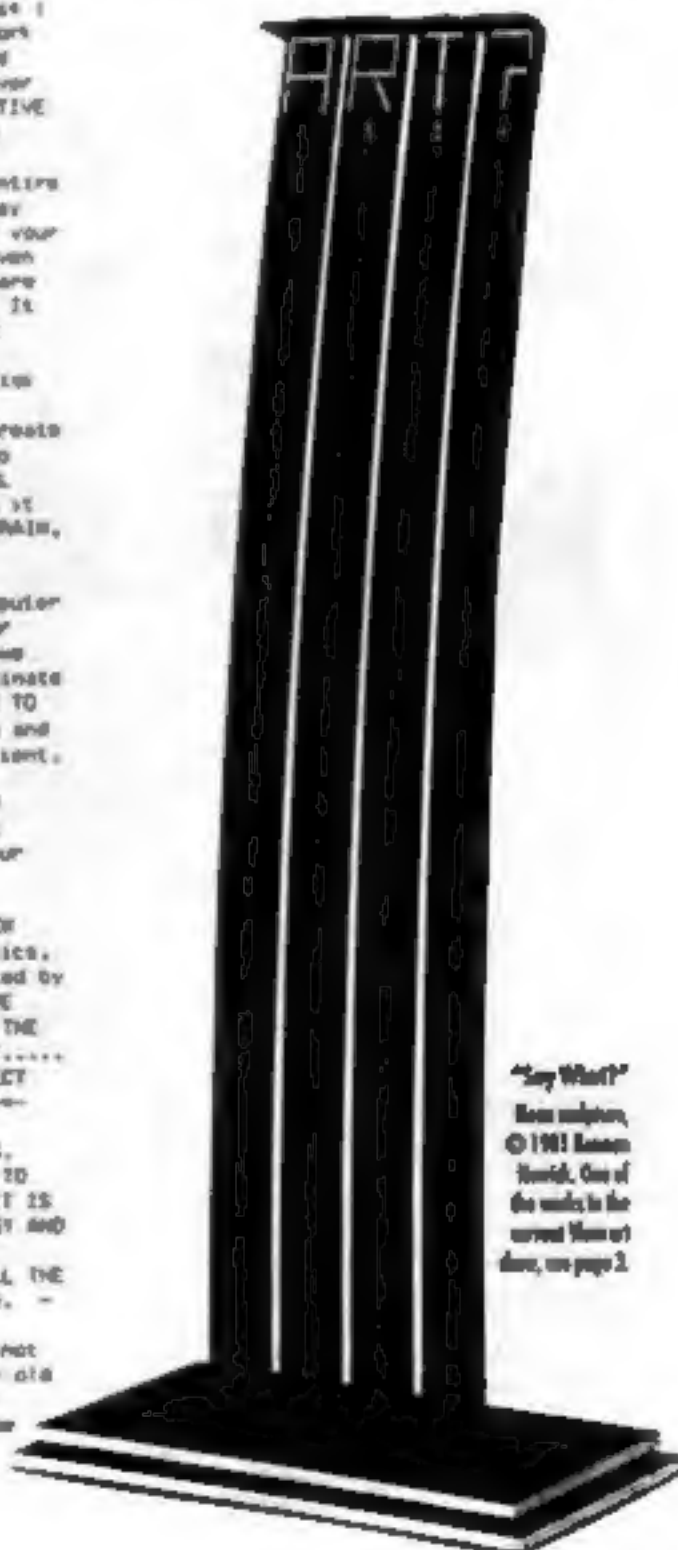
→ **DON'T BE AFRAID! LEARN TECHNOLOGY!** ←

**DON'T BE AFRAID**. By **REARING CIRCUITRY** yours will represent the **NEW AGE**. Take electronics apart and see what they are. Learn electronics, computer programming & the **ARTS OF THE FUTURE**. Don't be intimidated by flashing lights and buzzing, and computers that look like **MICROWAVE OVENS!** **MASTER TECHNOLOGY** so it won't beat you as it **RAPIDLY FILL THE WORLD**. Technology controls the world as if **YOU CONTROL TECHNOLOGY.....** The end of the world is coming, but it is the beginning of a **PERFECT TECHNO WORLD**. **«STOP» REVIVING OLD CULTURES → MAKE NEW ONES!!** → The **YOUTH** of today have become complacent and apathetic, easily controlled by **ADVERTISING, the MEDIA, and UNCONSCIOUS GOVERNMENTS**. Let the top of this hierarchy know that they can't use **TECHNOLOGY** to **CONTROL US**, but that we are **FULLY INTEGRATED** with technology and **IT IS OURS**. Digitize the world!! It's time to **INTERFACE WITH TECHNOLOGY** and **UNDERSTAND IT**. **KNOW** it personally. Get **«tch»** out of the establishment and into the streets. **LIVE IN «CYBERSPACE»** WHERE ALL THE FEELINGS AND PHYSICAL REALITIES CAN BE **PSYCHO-CHEMICALLY SIMULATED**. - «Don't be afraid» - **EXPOSE YOUR CIRCUITRY**. **COME TO TERMS WITH «TODAY'S» MATERIALS**. The future will come whether you like it or not so **BE READY FOR IT** → **Painting has died again** - & stop using purely old materials like oil and canvas. It will not last in a **CYBER WORLD** (which will come whether you like it or not). Art, life, and the world are becoming increasingly meaningless as →

→ **«CYBER DATA** IS POPULAR CULTURE, IS TODAY'S SOCIETY, AND IT'S FUTURE!« ←

Title: "Cyber Brute Manifesto", Dale Brown/Troy Innocent

This message was posted on Future Forum electronic bulletin board.  
Contact: Dale Brown, 50 Hammond Rd., Footscray 3011; Troy Innocent, 10 McCubbin Ln, East Cammerup, (South Australia).



"Cyber Brute?"

Scen sculpture,  
© 1991 Brown  
Innocent. One of  
the works in the  
current Ylem art  
show, see page 2

# Ars Electronica 1990: Virtual Reality

by Trudy Myrrh Reagan

Yam founder Trudy Myrrh Reagan recently returned from Europe where she attended the Ars Electronica 1990 symposium on Artificial Intelligence in Linz, Austria, September 8-14.

Jellaged and lardy, I stumbled into the symposium where the talk was being given in German. Not knowing German and not spotting the earphones for translation, I sat quietly in culture shock. At the break, I timidly asked a man in line, "Do you speak English?" It was Scott Fisher of NASA-Ames Research

The musical compositions by Iannis Xenakis (a Greek from Romania living in France) were conceptually sweet: An installation at the La Villette science museum in Paris allows children to draw designs and hear them transformed into music. The bottom of the page represents low notes, the top, high ones. The machine reads slices of the drawing from left to right, turning these into gorgeous sound. It was created by composer. After we were shown these "scores" while listening to the resulting sounds, we heard an extended work by him. It was full of lush, dynamic sonorities. At one point when the whole room twittered softly I was vividly reminded of my childhood in Tennessee, where we moved on hot days through a sea of insect sound.

The works of visual artist Jeffrey Shaw (Australia-Netherlands) captivated me: Slide documentation showed one work that allowed people to walk through a transparent plastic tunnel under a lake a kilometer long; and another, a video wall in a museum that duplicated the wall behind it with the addition of bizarre events—a museum security guard robbing an art-lover, for instance. His latest one was a video, *Heaven's Gate*, in which the Baroque painting of "Heaven" in a church dome opens up in various ways to admit beautiful computer-generated images and other pointed domes.

At the border of minimal art and psychology was *Focus 101* by the Austrian company, Focus Electronics. Four of us at a time reclined in a quiet room wearing eyepieces and earphones. With our eyes closed we received patterns and pulses of light through the eyelids to rhythmic sound. Their programming was based on psychological studies. Very relaxing.

Virtual reality was not truly represented in the arts this year. But its fascinating aspects were described at the symposium.

An environment for effecting things by computer without actually being there can be considered virtual reality, as for instance, teleconferencing and elec-

tronic bulletin boards. Or, financial markets: Buyers and sellers of currency work around the clock, for it's always daylight somewhere in the world. With millions of transactions, no one knows where or even how many dollars are digitally sloshing around worldwide. (There's an interesting topic for making data real!) NASA is working on a data helmet and data glove to enable people on the ground to direct the actions of robots repairing spacecraft. Warren Robinett, an early Yam member, worked on this project. He's now at the University of North Carolina. (He has also written a virtual reality game much like his earlier game of logic, *Rocky's Boots*.) At the conference he said, "Another of my interests is making the unseen tangible. One reason radio activity is so scary is that you can't sense it. A visual display that would show you which things are 'hot' would help." I ran into Gottfried Mayer-Kress from University of California at Santa Cruz. "How does this relate to your studies of Chaos?" I asked. "It would be nice to step inside some of these strange-attractor patterns and experience the data," he said. So another aspect of virtual reality is a new level of simulation to translate physical or numerical data into sense experience. As far as simulation goes, flight simulators, a technology with a long history, has everything else beat. Ron Reisman from NASA described the lengths they go to, right down to making the pilot's rump sore from too many g's, to make the simulation utterly believable. Expensive, but a lot cheaper than planes or lives. "Chances are, the pilot who brought you here trained on our machine," he said.

But finally, the aspect most appealing to artists is creating imaginary worlds. I missed Jaron Lanier's quick appearance, but his colleague, Chuck Blanchard, spoke about creating games that involve other people, perhaps at remote locations, and presenting oneself as anything one likes—even something whimsical like a lobster. Since he's in a wheelchair, he likes this. His company,

continued on page 7



Center, six miles from home. This was no fluke. Because the virtual reality theme of the conference was a Silicon Valley area specialty, and because the speakers' airfares were paid, the majority of them were Americans. But, because art knows no boundaries, the electrifying works I witnessed/experienced were by artists from around the world.

First, I'll describe the more unusual works in art and music. Some of the important works were interactive: Myron Krueger's work that allows people to play with a computer sprite on a large screen won first prize (\$25,000) in the new Prix Ars Electronica category of interactive art. Englishman Roy Ascott, a previous winner and old friend of Yam, cornered me and asked me to encourage people to enter. "With those prizes there should have been more entries," he said.

## Ylem Art Show

As part of Ylem's objective to make science-related and high-tech art more accessible to the public, several members' works are on exhibit in the newly opened **Center for Extreme Ultraviolet Astrophysics**, 2158 Kittredge St. in Berkeley. The show runs through January. It includes:

**"Say What?",** Neon column sculpture by **Kamran Herrick** (pictured on front page)

**Alien Lander with Message,** Mixed media sculpture by **Kamran Herrick**

Six images from **Portrait of an Atom,** Computer generated C-prints by **Kenneth Snelson**

**Dancer,** Neon sculpture, glass, infrared sensor by **Beverly Retsler** (pictured here)



RTS/1111 - Beverly Retsler

**YMM (You move, it moves) - 602 Latex - 4,** Light Sculptures by **Ed Dale**

**Singing River, Art Begins, Crystal Mountain, New-Earth Art,** Oil, acrylic and photo on canvas on aluminum by **Stephen's Sorell**

**HyperNovelle Hackleflon,** Macintosh HyperCard stack by **Mike Mosher**

**Life on a Slice,** Interactive installation on Amiga by **Beverly Retsler, Hans Retsler, and Marjorie Franklin**

**SpaceLara,** Interactive graphics on Apple II GS by **Lucia Grossberger**

**Phantoms, One-Pass Encounters,** Music video by **Martha and Alex Socoloff**

**The Center for Extreme Ultraviolet Astrophysics**, just opened in September, will house a number of research programs in the new field of EUV Astrophysics. The Center will also serve as the Science Operations Center for a new satellite, the **Extreme Ultraviolet Explorer**, due to be launched in September, 1991.

The EUVE satellite will carry out the first all-sky survey in the extreme ultraviolet range. It will also make the first deep survey in this range. The surveys are expected to yield important new information about the temperatures and ionization structures of stars. Principal investigators for the project are Professor **Stuart Bowyer** and Dr. **Roger Malina** (also of Ylem and Executive Editor of the art and science journal *Leonardo*).

Located at the University of California, Berkeley, the Center will guide the satellite and record its findings, using a dedicated high-speed data link to the Goddard Space Flight Center in Maryland.

The CEA is affiliated with the Space Astrophysics Group, formed in 1969 for research in space astrophysics and instrumentation. Professor **Stuart Bowyer** has led the group in the study of the extreme and far ultraviolet bands of the spectrum, as well as the development of new types of detectors and spectrometers. SAG also conducts research on the interstellar medium, the search for extraterrestrial intelligence, and planetary astronomy.

**Bowyer**, a professor of astronomy, is the Director of the CEA. Dr. **Malina** is the Executive Director.

### Ylem news on the WELL

For people with modems Ylem is on the WELL (Whole Earth Lectoric Link). Phone (415) 332-6106, go to ACEN Conference (ArtCom Electronic Network) and see topic #544, "YLEM News". Meeting notices, updates, and information. You can ask questions, make comments, or just lurk around.

### New Ylem Directory

This year's edition of the Artists Using Science and Technology Directory contains more pictures of works by Ylem artists and, consequently, is twice as big as last time. It will be mailed to all current Ylem members in November.



# YLEM CALENDAR

## Events

Wednesdays through Dec. 12

### Free Desktop Presentation Seminars

Chameleon Presentation Co., 185 South Park, S.F., CA 94107; (415) 882-7334

Nov. 27

### "Lit of the Exquisite Corps"

An evening of surrealist theater. The script for this three-act play is written by the audience on the night of the performance. Ten typewriters will be set up and each contributor allowed to see only the last couple of lines from the previous writer. Victoria Theater, 2951 18th St., near Mission, San Francisco. Scriptwriting begins at 7:30 pm. Performance begins at 9 pm. Tickets: \$5 at the door. Advance tickets may be purchased for \$4 at Camera Obscura (located behind the Cliff House).

Nov. 3, 11:30 pm

### The Idea

A film by Ylem member Bill Knowland. Reza Theatre, 16th & Valencia, San Francisco

Nov. 10, 2 pm

### 8th Annual Ylem Computer Graphics Tour

Space still available for tour of Western Imaging (in lieu of a forum in November). See back page for details.

Nov. 8, 7 pm

### Bill Viola: Selected Works

Works by one of the foremost video artists working in LA today, including *Crack in the Tube*, a compilation of works that deconstructs our love/hate relationship with tv. Engineering Building, rm. 109, SJSU, San Jose, CA

Nov. 12-17

### SISEA (Groningen, The Netherlands)

Second International Symposium on Electronic Art. Ylem members on the program: Roger Malina, Fred Stitt, Larry Polansky, Beverly Reiser. Info: SISEA, Weelstevenstraat 126718 AJ Groningen, The Netherlands

All Events and Exhibits occur in the San Francisco area unless otherwise stated.

Nov. 15, 7 pm

### San Francisco Video Annual

Presented by New American Makers. These innovative and experimental works represent a broad spectrum of issues and practices being explored by San Francisco video artists. Engineering Building, rm. 109, SJSU, San Jose, CA

Nov. 16-18, 7:25

### "Pangloss Dreams"

A performance by Rachel Rosenthal. A grand-scale, operatic spectacle, which focuses on the theme of plate tectonics and the precarious nature of humankind's current position in the geologic continuum. \$12-\$18. Tickets & info: (415) 548-2877, Jella Morgan Theater, 2648 College Ave., Berkeley, CA 94704. Part of Kala Institute's Seeing Time series. See bottom of page for info.

Dec. 2-5

### The New Tools Conference (New York)

28th Conference on Computer Graphics for Design at the Grand Hyatt, New York City. Info: Center for Computer Graphics for Design, 45 Stephenson Terrace, Briarcliff Manor, NY 10510; (914) 741-2889

Dec. 9-14

### Lasers '90 (San Diego)

The Thirtieth Conference on Lasers and Applications will be held in San Diego, California at the Princess Resort Hotel. Sponsored by the Society of Optical and Quantum Electronics. Lasers '90, PO Box 248, McLean, VA 22101; (703) 642-5835, fax (703) 642-5838

## Exhibits

Through Oct. 20

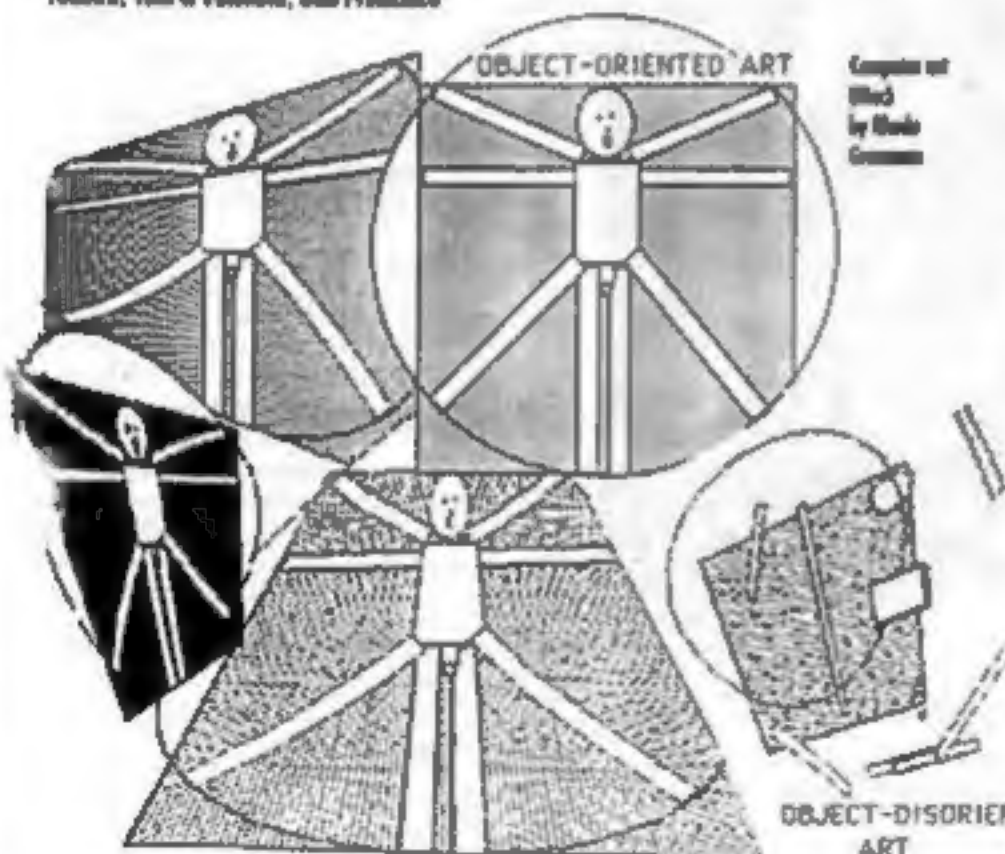
### Transitional States (Toronto)

By Mary Harman. Interference Hologram Gallery, 1178A King Street West, Suite 908, Toronto, Ontario, Canada M5K 3C5; (416) 525-2323

Through Oct. 20

### Eye for I (Camden, New Jersey)

Video Self-Portraits; an exhibition of video works by 14 artists. Stegman Art Gallery, Camden, New Jersey



Seeing Time series "Marking Time" and "Earmarking" at Kala Institute Gallery, 1800 Heinz Ave., Berkeley, CA 94710; info: (415) 548-2877, Tues - Fri 10-4, Sat 12-4.

Some calendar items are from Art Calendar, Rough Draft and FineArts Forum e-mail.

## Exhibits, continued

### Through Oct. 27 "Working Time"

Collaborative installation by Judy Finer, Judith Fossamer and Susan Leibovitz Steinman. Interactive Performances: Oct. 6, 20 at 1-3pm. Free. Part of Kala Institute's Seeing Time series. See bottom of page 4 for info.

### Through Oct. 27 Life Energy (Portland, OR)

Computer Artist Lawrence Payne, working for 25 years in art, will be showing computer fine art images that portray the struggle between different forces of life, and how they interact within each other. ABACI Gallery of Computer Art, 312 NW Tenth, Portland, OR 97209; (503) 228-8642

### Through Oct. 28 Vision of a New Millennium Computer art show (Columbus, Ohio)

Features digital video pioneer Charles Carl and Ylem member Joan Truchembrod. Reception Oct. 19, 5-8pm. Columbus Cultural Arts Center, 138 West Main St., Columbus, OH 43215

### Through Oct. 31 SIGGRAPH 1990 Fine Art (Los Angeles)

Computer generated art show curated by Ylem member Patric D. Prince. Panel discussion: Computer Art in the Marketplace, Saturday, October 27, 4-6 pm. EZTV Gallery, 8547 Santa Monica Blvd., West Hollywood, CA 90069; (213) 857-1832

### Through Oct. 31 Computer Art Show (Ponflet, Michigan)

Features Ylem member Laura Lee Hayes. County Galleria, 1208 N. Telegraph Rd., Pontiac, MI 48055

### Through Nov. 2 Changing Women (Anchorage, Alaska)

Show by Ylem member Barbara T. Mynan. UAA Arts Building Gallery, 3211 Providence Dr., Anchorage, AK 99508; (907) 788-4700

### Through Nov. 17 Official Language

How do language differences enrich the visual language of art? What are the cultural barriers? Four of the seventeen artists in this show, which includes Ylem founder Trudy Myrick Reagan, present hi-tech works. Walker / McBean Gallery, 8F Art Institute, 808 Chestnut St., San Francisco

### Through Nov. 17 Camera Obscured

See exhibition of works by 12 artists in photography. Spectrum Gallery, 511 Harrison St., San Francisco, CA 94105 info: Jill Kathanian at (415) 485-1112; fax: (415) 832-8998

### Through Nov. 17 Landscape Evolved

Time includes Ylem member John Smith. Brunner Contemporary Gallery, 728 Emerson St., Palo Alto, CA 94301; (415) 325-4858

### Oct. 20 - Nov. 30 Techno-Romantic Images (San Diego)

Computer artist Roz Devon believes that technology and beauty can peacefully coexist. She refers to her own work as "Techno-Romanticism," romantic images with a distinctive computer-generated look. Verbum Gallery, 679 Seventh Avenue Second floor, San Diego, CA 92101; (619) 233-8877; fax: (619) 233-8878

### Through Dec. 1 1990 Art & Design Show (Portland, OR)

From the 8th Annual Pacific Northwest Computer Graphics Conference. 31 National and international computer artists from the US and Europe. Univ. of Oregon Communications Center, 728 SW Second, Portland, OR

### Nov. 8 - Dec. 1 "Formaking: On the Nature of Communication"

An installation and performance by Shella Ghidini. Highly visual presentation of sound and the activity of hearing. Opening Reception & performance: November 8, 7-9pm, free. Part of Kala Institute's Seeing Time series. See bottom of page 4 for info.

### Through Dec. 21 Lines of Force

Art exposition featuring Ylem member Sonya Rapoport. Beylert Gallery, Pier 2, Fort Mason Center, San Francisco

### Through Art on Laserdisk

Ancient Tibetan religious paintings shown in interactive multimedia display consisting of a Mac II with four monitors driven by three laserdisks comprising a large archive. One monitor for navigating the exhibit has a touch-screen display. Touch a figure in a painting and find out what it symbolizes, or hear Tibetan monks chanting. Electronic Sketchbook, the AI interface written in SmallTalk, is the work of Rajit Makhani of Xerox-PARC. Asian Art Museum, Golden Gate Park, San Francisco; (415) 668-8921. Museum hours: Wed.-Sun. 10am - 5pm. The first Wednesday of every month museum admission is free and it is open till 8:45 pm.

### Speaker's Corners

Since 1963, Benoit Maubrey has been creating electronic Speaker's Corners. These are outdoor sculptures that people can call up and talk through. The callers, using an ordinary home, office, or public phone, can dial a special number and are automatically relayed to these outdoor sculptures. The sculptures are usually integrated into preexisting structures on the site and equipped with a PA System which enables the callers to express themselves directly to the public. These electronically active sculptures exist in a public space and are accessible by the public and callers on a 24-hour basis. Their goal is, via telephone, to create an open forum for spontaneous oral communication. Benoit Maubrey, Die Audio Gruppe, Scheide, 35, 100 Berlin 65, Germany; (30) 462 2954

## Opportunities

### Deadline Nov. 15 Sunnyvale Creative Arts

The Creative Arts Gallery of the City of Sunnyvale will be reviewing slides for its 1991 exhibit schedule. Send resume, B&E, and 10-15 slides to MaryAnne Jacobson, Creative Arts Center Gallery, PO Box 3787, Sunnyvale, CA 94088-3787

### Deadline Nov. 16 Sculpt Performance & Visual Arts Space

Seeking innovative proposals in the visual arts incl. film/video and installation. Honorarium. Gender/political/social issues encouraged, as are independent curators. Saatchi, 852 8th Ave., San Diego, CA 92101

### Deadline Nov. 30 Art in Public Places

Memorial Auditorium Renovation, Sacramento Metropolitan Arts Commission. Various media, site-specific (4 sites). Awards: \$7500/site. Send SASE to AFP-Sacramento Metropolitan Arts Commission, 890 Tenth St., Ste. 1, Sacramento, CA 95814; (916) 448-5558

### Deadline Dec. 1 21st Annual National Educational Film and Video Festival

To be held in Oakland, May 15-19. ~~Submission deadline~~ features and shorts, animation, classroom programs, medical/health, training/instructional, special interest, made-for-TV, public service announcements, film/video art, student-made documentaries and narratives. \$1000+ cash awards in the student category. 1/2" VHS and filmstrips. \$25-\$145. Film, video, filmstrip productions completed, released for distribution, or first aired 1/1/89-12/1/90. National Education Film & Video Festival, 555 13th St., Oakland, CA 94612, (415) 465-8885

## Opportunities, continued

### Deadline Dec. 1

#### San Francisco Film Society

Media Marketing, Events, and SASE for:  
Competition Coordinator, San Francisco Film  
Society, 1858 Fillmore St., San Francisco, CA  
94115

### LUCE

Local event, fine commercial work to  
Valued Art Archive (2) according to values  
incl. contents, 3/4" or 1/2", send tape(s),  
resume, SASE, to L.A.C.E., Attn: Anne Gray,  
1884 Industrial St., Los Angeles, CA 90021;  
(213) 624-6658

### Regional Video Resources

A non-profit seeking to strengthen the position  
of independent films in the distribution  
network. Nat'l Video Resources, 73 Spring  
St., New York, NY 10012; (212) 274-8888

### Creative Business Connections

Seeking artists working in polymers "for a  
traveling group exhibit and international  
corporate sculpture marketing effort." Send  
slides labeled with title, medium [type of  
polymer], completion date, resume including  
current representation, retail price list, SASE.  
Mary Staver, Creative Business Connections,  
18 Chestnut Park, Boston, MA 02118

### Experimental Gallery of the Smithsonian Institution

This new exhibit hall in the Arts & Industries  
Bldg. presents exhibits which "push the edges  
of our museum experience and take chances  
on their choice of subject matter or viewpoint."  
Kimberly Carr, Director, Experimental  
Gallery, Smithsonian Inst., SI 302,  
Washington, DC 20560, (202) 788-2060

## Needs and Offerings

### Let's Link up!

Anyone interested in external modems (2400  
baud) for under \$87? If ten of us in Ylem order  
we might get a good price. Let's do more with  
e-mail! Eleanor Kent (415) 847-8563, or leave  
mail for "elent" on the WELL.

### Mindart for Sale

Mindest Computer Animation System with  
RGB monitor, Lumina software, video effects,  
image capture module, graphics tablet and  
much more. Brand new. Asking best offer. Call  
Mance Palmoecker at (415) 641-1922.

## Member News

Dave Archer's cosmic paintings  
continue to make news. One was on the  
cover of the journal of the USSR Academy  
of Sciences. His work may be seen at the  
Dorog Gallery in Beverly Hills, and as part of the sets of *Star Trek: The  
Next Generation*. Magazine articles  
about them will appear in *Popular  
Science and People*, and they will be  
featured on a video documentary in  
Europe, *Things to Come*. He is prepar-  
ing for a solo show in Tokyo next  
Spring.

Tom Iachleiter will have a one man  
show of his *Chopin Prelude* paintings at  
the Museum Gallery of Foster City, CA,  
November 1-15. His presentation, "The  
Music in Color," was given to the  
Image Industry Council International  
Convention in Chicago last August.

In October, Gerald Marks presented  
"One Artist's Approach to Design  
among a wide Variety of Media" at the  
Seminar on Design and Technology at  
the Cooper Union school in New York  
City. He is a creator of *FullTime 3-D* TV  
broadcasting technology, and a  
professor at Cooper Union.

Ylem members Roger Malina,  
Fred Sitt, Larry Polansky and  
Beverly Reiser will speak at the  
Symposium on Electronic Art (SISEA) in  
Holland in November (for more info,  
see Events, page 4).

Trudy Myrth Reagan's piece,  
*Seismic Full*, was seen in "Materials  
Hard and Soft" in Denton, Texas in  
October.



"In The Bar", PC graphic, © 1988 Cynthia Kutz

### Artwindow

Documentation of artworks with text, pictures  
and information is easily done on laserdisks  
and offers benefits artists, curators, and future  
art historians. Alan Thompson is writing a  
"tutorial" full of technical details on how to  
produce an "Artwindow" laserdisk. He can be  
reached through his electronic bulletin board  
service called Artway, (402) 341-5644, 11 am-  
11 pm, 3/12/24 801, 80PS & V. 42 his

### Perspektief

From the Perspektief Center of Photography in  
Rotterdam, the Netherlands. In this quarterly  
you will find comprehensible articles on  
contemporary image makers and on  
photographic theory. Each issue contains a  
portfolio section with laser scanned images in  
black and white as well as in color. Available in  
English. US\$35 (surface mail), US\$40  
(airmail). Perspektief, Eendrachtsweg 213012  
LB Rotterdam, The Netherlands



## Virtual Reality, continued from page 2

VPL is marketing a consumer version of the data glove, and it has licensed Mattel to use the technology for games. Later I tried it out. The helmet gave me a crude view of an office, and as I turned my head the room swiveled. With the data glove I could point at an object to go closer, and close the hand to pick it up. On the screen a hand showed where I "was." An amusing glitch they are trying to fix is that the hand can disappear right into an object, and the chair I "picked up" penetrated the shelf I dropped it on.

Cyberpunks (people viewing computers and virtual reality from the rock music and science fiction context) had a lot to say. William Gibson, sci-fi author: "If you want to know the potential of a technology, imagine what a cop or a crook can do with it. I understand the Colombian druglords are using 'expert systems' to route their shipments now. Then think what you could do with it." His colleague, Bruce Sterling, was enthusiastic about the innovations of the technoutopian subculture, whose creative motto is "fast, cheap and out-of-control." But, he predicted, it will be co-opted by the big boys who will view the domains it discovers as "hyperreal estate," much like broadcast licenses for the airwaves. Cyberspace boardrooms ("boring on purpose") and cyberspace amusement parks with money-making potential may be the major end product of all this creativity. Radical fringe antics could be outlawed. Enjoy the open window now! Speaker John Perry Barlow, a Wyoming rancher who used to write lyrics for the Grateful Dead, now writes novels. He's acutely aware of context. He observed that if you were in San Francisco during the last earthquake and watched TV, from the gory coverage you could pinpoint what areas were hit. Outsiders thought the whole city was in ruins, because TV couldn't give the context. And big disasters like the savings and loan crisis get equal play with today's murder story. Moreover, we are losing some of our feeling of place and community as our suburbs become look-alike shopping malls. "Probably this kind



of identity is a need hard-wired into us." He worried aloud that we regard each other more and more as just numbers, like a fighter pilot regards flesh-and-blood people as numerical bombing targets. It makes us into a new kind of ignoramus. The trick will be to take cyberspace and civilize it. The kind of virtual reality that makes abstractions real could become a warm communications medium, an antidote. I was skeptical: Would a bombardier see small brown peasants in his gunsight? Would a druglord "touch" crack babies?

Catharsis became an unannounced theme of the conference. Brenda Lourel, a playwright who wants to teach artists to effectively use virtual space spoke of it. She discussed the nature of make-believe and ritual. She is currently writing hypertext history for school children.

I came in late on a very strange video by Andrea Juno showing people fond of tattooing, stapling, and otherwise inflicting pain on themselves. The people spoke of the satisfaction they had knowing they had control over their fear of pain. Some endorphins are probably released, giving a high like the pain of childbirth. She remarked on how well-

adjusted and cheerful they seemed to be. All this was a lead-in to Mark Pauline, of Survival Research Laboratories. "I risked my life and stole out name from an ad in *Soldier of Fortune* magazine," he said. I deduced that he had been one of these kids who used to be obsessed with the explosive potential of little chemistry sets, and had gone on to bigger things. He enjoys staging noisy, chaotic, dangerous-looking events and gets paid for it, he says, by calling it art. He's interested in the dynamics between people like himself and the people who pay money to come and sit still while he assaults their senses. He thinks that after one's feelings of self are thwarted by fear psychic energy is released. He described with relish his devices—rail guns, Tesla coils, groups of robots that exhibit "flocking" behavior—and noted that no one had gotten hurt yet. (The Religious Right is out to get him for planning to burn Bibles in a performance, but that's another story). "I don't like to think of myself as an evil person. I just provide a perspective on the world that is totally mad. I draw the poison out like Epsom Salts and rub it around." A bit repelled, I tried to figure this out. I asked John Barlow afterward whether we hunger for something intensely real because of the denatured life we lead. "Yeah, I think so. I've been doing some work with Pauline."

On the final day, instead of a talk Canadian poet Arthur Kroker surprised us with a "post-modern revival meeting," a long, rapid live-and-brimstone poem brilliantly orchestrated with a strange video—liberating pain without flames or robots. Liberating? The heightened reality through pain reminded me of the joy of war. As Walter Alter noted in the October *Yiem*, art style spreads faster than substance. I could imagine the hate-group skinheads loving this style.

Timothy Leary's closing address could be summarized as "I don't know what you kids are up to but it's just great." It was a letdown, and sad because it sounded as if the LSD he still recommends had fried some neurons. But the new counterculture cheered him loudly for what he represents.

Plenty of space left as of press time

## **Ylem Computer Graphics Field Trip to Western Imaging, Nov. 10, 2 pm**

Western Imaging, specialists in customizing Targa workstations, welcomes us to their new and larger headquarters at 115 Constitution in Menlo Park, just off Hwy. 101 at Marsh Road Exit. (Turn toward the Bay (east), make a right U-turn onto Independence Dr., then left on Constitution). We'll investigate the latest in PC-based hardware, 2-D and 3-D graphics software, and interactive multimedia. RSVP by phone. Trudy Myrth Reagan, 967 Morena Ave, Palo Alto, CA 94303. (415) 856-9593

**MAILING LABELS OF YLEM MEMBERS**  
are available to Ylem members for \$20.  
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Membership is \$25 per year,  
\$30 foreign. Students \$15.

### **Newsletter seeks submissions**

We are seeking submissions of member art and articles. Black-and-white copies of the art that will reproduce well by h&w copy machine needed. Please include title, date, and medium. Mac disks with art in MacPaint, PICT, TIFF, EPS formats accepted. Articles should be 400-800 words long. Deadline November 15. Send to:

**Ylem Newsletter, 967 Morena Ave.  
Palo Alto, CA 94303;  
(415) 856-9593**

Also, please continue to send notices of events, needs, opportunities, exhibitions and talks.

Computer art (Apple II) by Eleanor Kent, 1990



**Artists Using Science and Technology**  
PO Box 749, Orinda, CA 94563

**Ylem: Artists Using Science and Technology** is a non-profit organization.

President: Beverly Reiser

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## **November Newsletter**

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DEBUSH VCHETRAKIL KILARAPUTHEE